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Bringing / The World To Ashland

The Ashland Independent Film Festival Gears Up For Its 16th Season

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JEFFERSON

March/April 2017

JOURNAL

FEATURED

6 Bringing The World To Ashland: The Ashland Independent Film Festival Gears Up For Its 16th Season

By Jennifer Margulis

Richard Herskowitz adjusts his orange-rimmed glasses, opens his laptop, and turns the computer screen towards the small group seated around a conference table at the offices of the Ashland Independent Film Festival on A Street in Ashland. It's a soggy day in mid-January and AIFF is gearing up: in just four months an estimated 8,000 people will flood the movie theaters in Ashland, Oregon to attend the 16th annual film festival, which takes place April 6th to April 10th. Jennifer Margulis goes behind the scenes to find out about the film selection process and what you can expect at this year's event.

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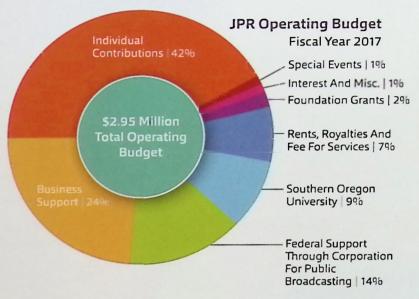


A New Focus On Federal Funding

n the last issue of the *Jefferson Journal* I wrote about the uncertainty surrounding continued federal funding for public broadcasting following the 2016 election. Since the beginning of the year several developments have taken place that inform this issue.

But, before exploring these recent developments, here's an overview of how federal funding fits into the public broadcasting ecosystem and supports JPR's service to Southern Oregon and Northern California communities:

- Federal funding for public broadcasting currently totals \$445 million per year, an amount that has not grown in the last 5 years and equals approximately \$1.35 per American.
- Funding is approved through the appropriations process and distributed to the Corporation for Public Broadcasting (CPB), a nonprofit organization that was established as part of The Public Broadcasting Act of 1967 to facilitate the growth and development of public television and radio to provide instructional, educational, and cultural programming.
- The vast majority of federal funding is used to provide operational support to more than 1,400 local public radio and television stations. CPB administers grants, evaluates station effectiveness and ensures accountability to Congress and the President. CPB's administrative overhead is very low at less than 5% of federal funding.
- 220 of the total 580 CPB grantees are considered rural, based on population density. In recent years, CPB has shifted its strategic direction to prioritize resources to rural stations which face unique challenges. Rural stations depend more on CPB funding than urban stations. In FY2014, CPB grants represented 18% of an average rural station's revenue, versus 11% for urban stations. JPR is considered a rural station, receiving a FY2017 CPB grant of \$425,826, an amount that totals approximately 14% of our operating budget. Rural stations generally have a harder time raising money from individual donors than urban stations. In FY2014, individual donations represented 24% of an average rural station's total revenue, versus 34% for urban stations. JPR listeners are far more generous than all national averages, contributing over 43% of funds needed to operate JPR in our most recent fiscal year. Due to the low population density of its listener and viewer bases, and the fact that they often operate multiple transmitters and translators in order to reach remote areas, broadcasting and engineering costs are higher at rural stations than at urban stations. In FY2014, broadcasting and engineering costs represented



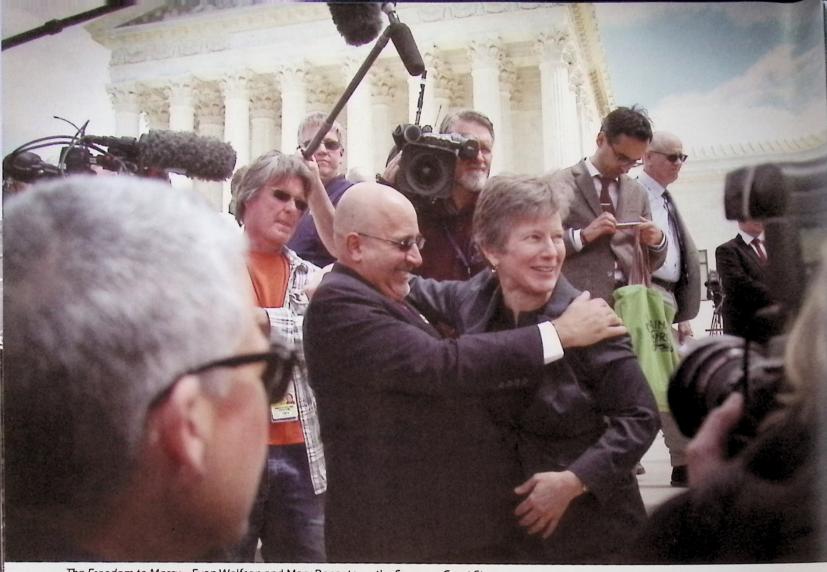
23% of the average rural station's total expenses, versus 15% for urban stations. Because of the vast, mountainous region JPR serves, broadcasting and engineering costs account for 37% of JPR's total annual expenses.

Of all the federal programs with which JPR comes in contact, CPB is the most effective and should serve as a model for other federal programs. It is a small federal program efficiently administered by a non-profit organization instead of a large federal bureaucracy. It takes a bottom up approach, distributing seed funding to locally governed organizations. And, it provides core organizational capacity, especially for rural stations like JPR, that leverages over \$7 in privately raised funds for every \$1 of federal support.

And now, recent news.

In late January a story in *The Hill* reported that the Trump administration is using an outline published last year by the Heritage Foundation, a conservative Washington, D.C. think tank, as a blueprint for its fiscal year 2018 budget. This budget outline proposes "privatizing" CPB (along with eliminating the National Endowment for the Arts and National Endowment for the Humanities and "sun setting" the Head Start program). While it is not entirely clear what "privatizing" CPB means, the Heritage Foundation plan would eliminate the \$445 million in federal funding that supports CPB's grants to local public radio and television stations.

In response to the story in *The Hill*, Rep. Tom Cole (R-Okla.) who heads the House Subcommittee on Labor, Health and Human Services, Education and Related Agencies, which oversees



The Freedom to Marry - Evan Wolfson and Mary Bonauto on the Supreme Court Steps



Richard Herkowitz has been the Director of Programming for the Ashland Independent Film Festival since 2015.

Bringing The World To Ashland

The Ashland Independent Film Festival Gears Up For Its 16th Season

BY JENNIFER MARGULIS, PH.D.

Pand turns the computer screen towards the small group seated around a conference table at the offices of the Ashland Independent Film Festival on A Street in Ashland. It's a soggy day in mid-January and AIFF is gearing up: in just four months an estimated 8,000 people will flood the movie theaters in Ashland, Oregon to attend the 16th annual film festival, which takes place April 6th to April 10th. About 80 percent of the attendees come from within 50 miles of Ashland and 20 percent from out of town.

Whether you have only been to one or two films or you are a diehard member who plays hooky from work or school to soak up as much independent cinema as you can, you have experienced the excitement of this event: the well-dressed film buffs with their members' badges stride along comparing notes about the film they have just seen; the standing-room only in the eateries on East Main Street; the long lines of hopefuls waiting for rush tickets outside the Varsity Theatre. But as someone who has rather haphazardly (albeit enthusiastically) attended past festivals, I had no idea until I met Richard Herskowitz, 63, who is in his second year as Director of Programming, that preparing for AIFF is such a colossal undertaking. Last year it involved 396 volunteers and 15 paid staffers to pull it off.

The first time I meet him, Herskowitz is about to leave for the Sundance Film Festival in Park City, Utah, arguably the best known film festival in the United States. Herskowitz explains that he "almost has a lock" on the final schedule for AIFF, which will include about 90 independent films shown over five days. But there is still room for a few more. AIFF does not necessarily need additional films but at Sundance he will be scouting for selections—hoping the right films and filmmakers will cross his path.

Though certain AIFF secrets will be closely guarded until the festival opens, Herskowitz has some inside information he can share about this year's event, including the picture he shows the group: a photograph of Buenos Aires-born Argentinian writer and director Matias Piñeiro.

Piñeiro, Herskowitz explains, makes experimental, highly imaginative films inspired by Shakespeare's plays, including a 40-minute featurette *Rosalinda*, based on *As You Like It*, and a highly-acclaimed film, *Viola*, based on *Twelfth Night*. Matias Piñeiro will be featured and in attendance this year.

From 858 Submissions To 90 Chosen Films

This year AIFF received 858 submissions of independent films, all made in 2016. Two thirds of the program is selected from that pool. One third of the program is "solicited and curated," as Herskowitz puts it, talking faster than I can type. These films are sought out by AIFF for a variety of reasons. Often because they contain themes that he believes will be of special interest to regional audiences, or because they are made by a production company, distributors, or filmmakers the AIFF is showcasing.

Twenty-five screeners—all volunteers—participated in the process to select the films that will be shown this year. These volunteers each commit to watching 80 hours of the films submitted for consideration, which they then evaluate via an on-line form. Films that get high rankings from at least two screeners are then viewed by a committee of seven programmers, who give additional input. Though the selections are decided by this committee, the buck actually stops with Herskowitz. He organizes and finalizes the program, selecting films based on aesthetic quality, subject matter, genre, and what he thinks will most resonate with Ashland film festival audiences.

This year Skylight Pictures, a non-profit with a mission to advance social justice and human rights through media, technology, and other digital tools, according to its website,

AIFF Picks & Perspectives

BY AIFF STAFF

Director of Programming Richard Herskowitz and the Ashland Independent Film Festival team of volunteer programmers have put together a lineup of films, art installations, and live cinema performances that pays homage to the production and distribution companies that sustain independent film, celebrate legendary and emerging cinematic voices, and creates a fresh context for classic independent films rarely seen in theaters.

Declaring Independents 2017— Indie Institutions

AIFF will again honor two groundbreaking indie film institutions in 2017. AIFF welcomes Pamela Yates, co-founder and creative director of Skylight Films, which has produced artistic, challenging, and socially relevant media for over 30 years. Skylight doesn't simply document the struggle for human rights, it proudly engages people in activism to promote justice.



Pamela Yates

Jayson Wynkoop on 500 Years: This was a great documentary, I was impressed by the peaceful demonstrations and the number of people that took part in the protests. Though the story pivots when the Constitutional Court annuls the guilty verdict of General Rios Montt, I was still captivated by the continuing struggle and the ultimate result regarding President Molina. I am excited that AIFF has programmed all three films in Pamela Yates' Resistance Saga: When the Mountains Tremble (1983), Granito: How to Nail a Dictator (2011), and 500 Years, which premiered at the 2017 Sundance Film Festival.

Also being honored this year is independent distributor Zeitgeist Films and its co-founder Nancy Gerstman. Founded in 1988, Zeitgeist was the first distributor to release early work by Atom Egoyan, Guy Maddin, and Todd Haynes. Its current crop of filmmakers and releases are no less brilliant and influential. Releases include *The Oath*, directed by Laura Poitras; 112 Weddings directed by Doug Block; Manu-



Nancy Gerstman

factured Landscapes (AIFF2007); Court (Varsity World Film Week 2015); and Last Train Home (AIFF2010). AIFF will screen Harold and Lillian: A Hollywood Love Story, which documents the romantic and creative partnership of storyboard artist Harold Michelson and film researcher Lillian Michelson.

Judy Plapinger on Harold and Lillian: A Hollywood Love Story: I love documentaries that explore the "inside" of how Hollywood works, but often they are mostly interesting for the cool interviews with stars and clips from classic films. Harold and Lillian is different—it has all the clips and interviews, but at its heart it is as charming and poignant a look at a 20th Century family as any I've seen, interspersed with an excellent education on two film industry jobs that are very likely disappearing in our digital world.

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In the Radiant City, starring Marin Ireland; directed by Rachel Lambert

will be honored. In 1983 Skylight Pictures released When The Mountains Tremble, a documentary film about the war in Guatemala between the brutal military regime and indigenous Mayan villagers, in which an estimated 200,000 people died. In 2011 they did a follow-up film called Granito: How to Nail a Dictator. These two films, as well as 500 Years, a 2017 documentary all directed or co-directed by Pamela Yates, cofounder of Skylight Pictures, will be shown this year. Herskowitz is especially excited that AIFF will be the first U.S. festival to screen all three films, which Yates originally conceived of as a trilogy and is now calling the "Resistance Saga."

A Teen's Troubles Resonate

Last year Brooke DeBoer, a Central Point-based filmmaker and mother of three, took her teenage daughter to see the documentary Sonita, directed by Tehran-born Rokhsareh Ghaem Maghami. The film was showing to a sold-out crowd at the Historic Ashland Armory, which the DeBoer-Linerud family owns. (AIFF had 99 sell-out screenings last year.)



Brooke DeBoer

In this highly acclaimed and not uncontroversial film, Sonita and her family flee to Iran to escape the war in Afghanistan. Because she has no identity papers-she is not even sure of her own age-Sonita cannot attend school. Though the plucky Afghani refugee manages to learn some on her own, she soon faces more troubles. Desperately

poor and wanting money to pay for Sonita's brother's wedding, her mother and brother are eager for the \$9,000 bride price they think they can get for Sonita. But Sonita has too many dreams to agree to marry a man she does not love. She raps out



Documentary filmmaker Steven Bognar moderated the Filmmaker Talkback Panel "Activist Film Collectives: Kartemquin & New Day Films" with Gordon Quinn (executive producer, Hoop Dreams) and Julia Reichert (Union Maids) at AIFF2016.

her anguish at the idea of becoming a child bride, producing a video to protest forced marriage that unexpectedly goes viral.

The audience knew what the film was about but they had no idea the subject of the film, Sonita, was herself in the crowd last year. Herskowitz and his team carefully kept Sonita's presence a secret. So when the spotlight shone on Sonita after the film, the audience collectively gasped and then burst into roaring applause.

"Right away my seventeen-year-old daughter turned to me and thanked me for bringing her to the film," Brooke DeBoer remembers, her voice catching as she speaks. "I could tell she was fighting back tears."

DeBoer, 42, who was part of the founding board of the AIFF and has herself attended the festival every single year since the first films were shown in 2001, says being with her daughter as they both learned about the troubles teen girls face in Afghanistan and Iran was "life-changing,"



Buzz One Four

"There's nothing like seeing the film and getting to meet the actual person on stage," she says. "We still have the photo. It was amazing."

But Andrew Gay, 36, Assistant Professor of Digital Cinema at Southern Oregon University and one of the seven programmers who gave input on the final film selections, says that it is sometimes difficult to get SOU students excited about seeing independent films.

"It's a bit of a hard," Gay tells me honestly when I interview him at his Spartan office in Britt Hall. "Students typically don't see a film unless either they already know what it's going to be about, like *Star Wars*, or they're being forced to for a grade. I've been trying to get my students to see that part of the festival experience is suspending that approach to movie watching. It's going and seeing a few films—not just one. You may love them, you may hate them. But it's an opportunity to open yourself up to surprise."

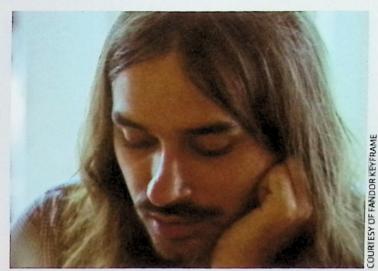
Which Films Should You See?

All this talk about film leads me to the inevitable question—one that my husband and I grapple with every year. With so many films to choose from and a finite amount of time, brain bandwidth, and wallet power, how in the heck do you decide what to see?

My husband and older teens always enjoy the animated shorts, included in the program every year, which are often offbeat and wildly creative films for adults. We take our younger kids to the family shorts, and they are always a hit. A couple documentaries for each adult, sometimes accompanied by one of our teenagers, and a feature film or two generally round out the weekend for us.

Kim Griswell, 61, a children's book author and editor who has lived in Ashland for six years, recommends going to the films made in the State of Jefferson. "Big films coming out of big studios are almost always set in California or New York," says Griswell, who managed a repertory cinema in Atlanta, Georgia before moving to Oregon. "It's really nice to see things that take place in your region."

Brooke DeBoer suggests choosing films in the category that you love. For her that means seeing documentaries; for her inlaws it means watching more uplifting and lighthearted feature films.



Hermia and Helena directed by Matías Piñeiro

Cutting-Edge Cinema— Beyond Shakespeare

AIFF is keen for Ashland audiences to meet Matías Piñeiro and see his remarkable films. As Richard Brody of *The New Yorker* recently wrote: "One of the great things about the Argentine director Matías Piñeiro's films is that, though they're all inspired by the works of Shakespeare, they're not Shakespearean or faux-Shakespearean—they're imbued with a tone and a style that is utterly, distinctively his own, and the one thing that they borrow from Shakespeare is a sense of total, brazen, joyful artistic freedom." AIFF will screen *Rosalinda* about a group of friends rehearsing *As You Like It* at a house in the country; *Viola*, about a theatre troupe in Buenos Aires performing *Twelfth Night*; and Piñeiro's latest feature *Hermio and Helena*.

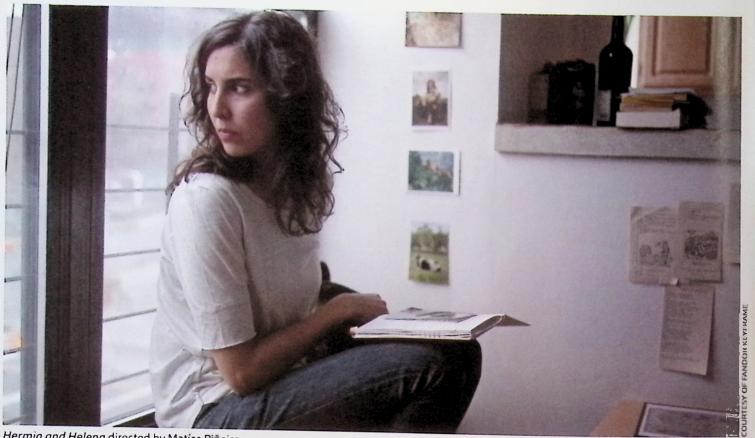
Judy Plapinger on Hermia and Helena: A Midsummer Night's Dream is only tangentially a part of this film, though it certainly inspires the film's sometimes whimsical, sometimes serious, constantly changeable relationships. Gorgeous cinematography utilizing luxurious longshots and textured close-ups infuse the story with a dreamy adoration that makes you want to know what's going to happen, even when you realize that nothing much might happen. The characters will go on translating plays, making paintings, and taping postcards to maps of the U.S., all the while falling in and out of love, traveling back and forth in time and place from Buenos Aires to NYC to Montana.

Interactive Intersections Of Art And Media

A media art exhibition, Convergence: Digital Media and Technology, curated by Richard Herskowitz and Scott Malbaurn, will be held at the Schneider Museum of Art from April 5-May 27. There will be an interactive media installation, Medusa Smack, and live performance by Vanessa Renwick and Tara Jane O'Neil at the museum on Saturday, April 8th. Vanessa will also present a selection of her short experimental films at the Varsity Theatre during the film festival.

Richard Herskowitz on live cinema: It's great that Ashland is so responsive to new forms of cinema that go beyond the traditional movie theater experience. The show at the Schneider Museum includes playful and surprising sculptural media installations by Vanessa Renwick, Nina Katchadourian, Ken Matsubara, Peter Sarkisian, and others. I think people are going to want to return several times to lie under Renwick's *Medusa Smack* jellyfish tent and get lost in the meditative music and images.

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Hermia and Helena directed by Matias Piñeiro



Vanessa Renwick's Medusa Smack art installation



Vanessa Renwick



Each year over 300 volunteers from the community are essential in making the Ashland Independent Film Festival happen.

"I love stories about women or girls doing something out of the box and against the odds," DeBoer writes me in a follow-up email after we talk by phone. She also recommends choosing movies that have discussion panels or Q&As with the filmmakers afterwards. It's watching the films together, talking about the films, meeting the actors and directors, and sharing the collective experience that are the biggest draws for DeBoer.

Andrew Gay agrees that the experience of being at the festival is as important as the movies you choose to watch. Still, there's one film that Gay, who used to be the programming director of StarLite Film Festival in Winter Garden, Florida, is especially looking forward to this year: Buzz One Four,



Q and Ma from Quest

directed by Oregon filmmaker and Portland State University film professor Matt McCormick. McCormick will be coming to the festival and participating in Q&As directly following the screenings.

"The film has a deceptive home-movie quality to it that initially makes it feel like a pretty loosely structured remembrance of the filmmaker's father," Gays explains. "Then suddenly the world drops out from under you, and you're watching an edge-of-your-seat, gut-wrenching drama full of riveting highs and lows. I expect it to be an enormous crowd-pleaser at the festival, and it was one of the first films I championed as a programmer."

A Garden, Not A Jungle

I meet Richard Herskowitz for the second time the day after he comes back from Sundance. The office on A Street is so busy that we walk to Noble Coffee to talk. I learn that he grew up in Brooklyn and attended P.S. 236. He explains that he commutes to Ashland from Eugene—where his wife Jill Hartz is the director of the Jordan Schnitzer Museum of Art—and spends five days a week in town. He and his wife (who is the one who likes popcorn) often prescreen films together on their 55-inch monitor in their home in Eugene. He is wearing black-rimmed glasses this morning, which I find oddly disappointing. I cheer up when he tells me that he has had a highly successful trip to Sundance but he can't reveal the details. Yet.

Herskowitz has an artsy, energetic, decidedly East Coast affect. But even as he is reviewing the fine points of post-modern experimental cinema, Herskowitz manages to be totally down-to-earth and charming. His enthusiasm for independent film



Jenni Olson, 2017 Pride Award Honoree

Visionary Women

AIFF will present its second annual **Pride Award** to acclaimed San Francisco filmmaker, archivist, and LGBT film historian Jenni Olson.



John Stadelman

John Stadelman on *The Freedom to Marry*, produced by Jenni Olson: Beautifully structured screenplay and compelling storytelling teach us about the organization Freedom to Marry via its founder, Evan Wolfson. Many call him the Architect of Same-Sex Marriage. Good use of personable, articulate people, and footage spanning 32 years! Tech is terrific with special kudos to the editor. Even though this might be considered history now, the film

is a wonderful evocation of the grit and determination of the individuals who worked this campaign. It makes the issues feel current and alive again. I was moved.

Wendy Conner on *The Royal Road*, produced and directed by Jenni Olson: I loved the gorgeous long shots, the provocative, intense, and intelligent narrative monologue; the impeccable sound design of this atmospheric and lyrical documentary. Contemplative, meditative, pensive, this film is original and profound in its simplicity. Weaving narrative threads on California mission history, Hitchcock's *Vertigo*, and quotes by playwrights and writers in and out of her discourse on love, Olson creates a visual love letter to San Francisco.

The Faerie Godmother Award, given in conjunction with POW-Fest and the Faerie Godmother Fund In Portland, goes to a rising woman filmmaker. This year's recipient is Rachel Lambert, who will screen her debut feature at AIFF2017.

Aura Johnson on In the Radiant City: This film pulled me in and kept me fully engaged. Strong performances all around by Michael Abbott, Jr., Marin Ireland, Celia Weston, Deirdre O'Connell, and others. There was a wonderful sense of tension paired with a tender note of fragile humanity as the characters developed. We try to piece together the past through fragmented and haunting flashbacks even as we reckon with the emotionally fraught present. I was thrilled to see that the director, co-writer, cinematographer, and editor were all women. This is the kind of drama our town loves; I loved it.

Continued on page 13



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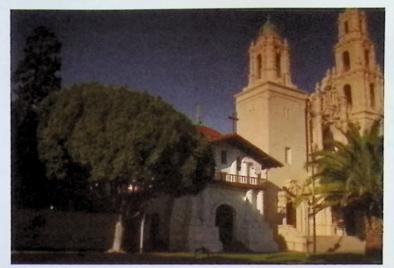
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is contagious. It takes just a few minutes of talking with him to see that he is passionate about every aspect of indie film, from how it promotes social justice to how the best filmmakers use cinematography and evocative visuals to tell a story in the most compelling way possible. He is also a man with a vision: to bring the world to Ashland.

After we order our drinks, I ask Herskowitz how moviegoers can figure out what to watch without being overwhelmed by all the choices. He laughs, clearly delighted by the question, and confesses that he considers helping people decide which films to see a crucial part of his job. First stop should be the website, he says, and then the printed catalogue once it comes out. He also recommends attending Preview Night, a free event open to the public that takes place on March 14 at 7 p.m. (doors open at 6:30 and seating is limited so plan to arrive early) at the SOU Recital Hall. Herskowitz and the associate programmers will be talking at Preview Night. Herskowitz plans to make a plug for the expanded cinema multi-media experience AIFF is putting on this year, in a community collaboration with SOU's Schneider Museum of Art, featuring the work of Vanessa Renwick, a Portland-based artist.

"It's a garden not a jungle," Herskowitz insists, taking a sip of his chai latte. "I construct the program with very clear paths for people to follow through the woods."

I'm not sure I would describe two of the indie classics being shown this year, *Cocksucker Blues*, Robert Frank's 1972 chronicle of the Rolling Stones on tour and *McCabe and Mrs. Miller*, a 1971 Robert Altman film about a prostitute and a gambler, as flowers, but I like the image. I am looking forward to walking on a path through the forest of the festival and stopping to pick the movies.



Jennifer Margulis, Ph.D., is an award-winning journalist, book author, and Fulbright grantee. A frequent contributor to Jefferson Public Radio, she has published in the New York Times, the Washington Post, and on the cover of Smithsonian

magazine. Her last cover story for the *Jefferson Journal* was about Depression-era photographer Dorothea Lang's Oregon photography. She lives with her husband, four children, and forty-six houseplants in Ashland, Oregon. Jennifer can be reached at www.jennifermargulis.net.

Activism: Documentaries That Speak Up & Speak Out

AIFF will hold two TalkBack panel discussions on documentary filmmaking and social activism in these challenging times, complemented by a slate of festival films that reflect the determination of indie filmmakers to spark resistance to injustice.

darrel pearce on What Lies Upstream: This extremely timely and well-structured film about a devastating chemical spill in West Virginia's Elk River is an environmental "whodunit." The filmmaker has done a remarkable job of digging through the all-too-familiar mass of laziness, greed, and corruption that results in us harming our own environment, uncovering shocking information about the governmental science we rely on. The film clearly takes a "side," which is not a weakness here, as this is a powerful and professional documentary that will find a welcoming audience in Ashland.

Andrew Gay on *Buzz One Four*: Chronicling the flight of a B-52 loaded with nuclear bombs that crashed near Washington D.C. in 1961, this deceptively unassuming, "Strangelove-ian" home movie packs a surprising emotional punch. Once it hooks you in, it delivers a riveting military tragedy with a healthy dose of human optimism and hope mixed in. This film had me variously tearing out my hair over the idiocy of American nuclear policy, forgetting to breathe during some of the most intense moments of suspense, and choking back tears of both sadness and joy.

Richard Herskowitz on Quest: This film exemplifies the best of cinema vérité, spending close to ten years with one family. The film takes us deep into the lives of "Quest," the dad who runs the hiphop recording studio, his wife, and amazing daughter. We develop an awed respect for the grace and fortitude with which they handle terrible events that befall their family, their South Philly community, and black America as a whole. Dramatic developments occur that are more real and surprising than in most fiction films.

Landmarks Of Independent Film

A theatrical screening of Robert Altman's deconstructionist western, McCabe & Mrs. Miller (1971), starring Warren Beatty and Julie Christie will be followed by a unique conversation between the film's art director Phil Thomas and Rogue Valley filmmaking legend Alex Cox (Repo Man, Sid and Nancy).



McCabe & Mrs. Miller, starring Warren Beatty and Julie Christie

Alex Cox will also present his own take on western myths, the Ore-

gon Premiere of *Tombstone Rashomon*, a retelling of the mythic shootout at the OK Corral. Alex's intriguing new film offers conflicting takes on this oft-told American tale.

Not available to stream or on DVD, the rarely seen *Cocksucker Blues* is Beat Generation photographer Robert Frank's seminal—and suppressed—documentary about *The Rolling Stones* on and offstage during their 1972 tour. By court order, the film is only permitted to be shown to the public a few times a year—and one of those screenings will be at AIFF2017. Marian Luntz, curator of the Robert Frank film archive at the Museum of Fine Arts, Houston, will present the film and provide illuminating background to this lost rock 'n' roll classic.

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Charleston Daily Mail

Monday, April 3

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The Times (London)

Buy tickets now: 541-552-6154 / 541-552-6348 / ChamberMusicConcerts.org

Tuned In

Continued from page 5

funding for CPB, said in a recent interview in Current, a public media trade publication, that if the Trump administration decides to target CPB in its initial budget, he believes funding would be preserved because "there is a strong constituency for public broadcasting in both the House and Senate." Cole criticized the proposal on both pragmatic and philosophical grounds. On the pragmatic front, Cole said, "We can't balance a budget by going after relatively small items. If this administration is serious about deficit reduction, then we have to talk about entitlement programs." On the philosophical front, Cole said NPR and PBS "both perform a valuable service." He continues to support public broadcasting in his home state of Oklahoma where he listens to Morning Edition every morning noting,

"With public radio I can wake up without someone shouting at me." When asked about NPR content, Cole calls it "informative and fair," adding "I know some people disagree but if they'd listen to the content they'd likely come to another opinion."

As this issue unfolds, we'll keep you apprised so **Average Annual** Broadcasting And Engineering Costs 1

FY2014





that you can share your views with your elected representatives. As I write this in early February, President Trump's first 2017-18 budget outline is expected to be released at the end of this month with a detailed budget to follow by late April.

While the future of federal funding for public radio is uncertain, we do know that listener support is, and will remain, the essential ingredient that gives life to JPR's service to the region. As we plan for our upcoming fiscal year which starts on July 1st, your support will be more important than ever. We're looking forward to our Spring Fund Drive, which takes place April 6-12, and we hope you'll once again generously support our work.



Paul Westhelle is JPR's Executive Director.

CPB Grant Income FY2014

Average Annual Individual **Donations** FY2014





Thank You to all who contributed to JPR's 36th Annual Wine Tasting & Not-so-silent Auction!

Ledger David Cellars

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Peerless Restaurant

Many thanks to our sponsors of the 36th Annual JPR Wine Tasting. We gratefully recognize the Ashland Food Cooperative and Gastroenterology Consultants for their sponsorship.





Gastroenterology Consultants, Medford Doctors Walker, Schleimitz, Jacobson, Haulk, Adesman, Winters and Mougey

On behalf of the entire community of public radio listeners, we toast these local businesses for their involvement in making this event possible.

And We Wouldn't Have Made It Without the Support of These Folks...

Awna Zegzdryn - AZ Catering & Event Planning (& Friends)

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The Most Excellent and Patient Staff of Ashland Springs Hotel

And of course, all of our wonderful JPR volunteers who make this event possible with their indomitable spirit and hard work!

...And a big round of applause to all the regional businesses & individuals who generously contributed to the Silent Auction!

JES BURNS

Can New DNA Science Help Keep Our Fish Safe?

iologist Shaun Clements stands in the winter mist in a coastal Oregon forest, holding a small vial of clear liquid.

"We should be safe mixing it now, right?" he asks his colleague, Kevin Weitemier, above the sound of a rushing stream a few feet away.

Weitemier brings a second vial, full of stream water. In deliberate, seemingly choreographed movements, they pour the liquid back and forth between the small containers, mixing two, then three times—never spilling a drop.

The two move out into the cold stream with the vials. Clements is in the main stream, while Weitemier stays closer to shore. At the same moment, they tip the containers on end. Two trillion particles of lab-created DNA fall into the rushing water. It's an experiment to figure out how far and how quickly environmental DNA—or "eDNA"—travels in different kinds of streams.

Big Idea

Clements works for the Oregon Department of Fish and Wildlife. He says Oregon has a lot of waterways and the state doesn't have the resources to fully monitor endangered fish, look for invasive plants or check in on all the other native species, potentially including mammals like river otters, beavers and bats.

With eDNA, doing all of this could get much cheaper and easier.

"Just by taking a water sample, you can tell somewhere in basin above you, there was this range of species and something about their relative abundance," he says.

And this potential has fisheries biologists excited for what lies ahead.

"Environmental DNA sampling really can be a game changer," says U.S. Forest Service fisheries biologist Mike Young.

So Many Variables

Young says biologists and fisheries managers in the West are already really good at using eDNA to find the threatened species bull trout in small streams. That's because he and other scientists have been working for years to figure out exactly what it means to find bull trout DNA in a water sample. They know what a positive detection indicates about bull trout presence and relative population numbers.

"But let's say we're trying to sample to detect western pearl shell mussels in larger stream... or Pacific lamprey, or trying to find invasive species in reservoir," Young says. "Each water will



Clements filters stream water in hopes of capturing the synthetic DNA he released.



Biologist Shaun Clements counts down the seconds before emptying a vial of synthetic DNA into a stream near Alsea, Oregon.

come with its own probability of detection that's specific to that species and habitat pair."

DNA will travel differently depending on the habitat and the species. Where and how much DNA there is can be affected by the speed and direction of the water, the amount of sunlight, the number of DNA-eating bacteria and the season it is. And this is only a partial list. There are multiple variables that still need to be tested.

Scientists are only really beginning to scratch the surface. Even so, the technology is beginning to prove its worth for bull trout monitoring in the West and for keeping track of invasive Asian carp, which pose a huge threat to the Great Lakes region.

"We don't have to know everything about it [eDNA] to make it useful — as long as we're accounting for errors," says Caren Goldberg, an ecologist at Washington State University.

Refine, Refine, Refine

The work of refining the science of eDNA is what Clements is doing out in the woods near Alsea, Oregon. After dropping the synthetic DNA into the stream, he and Weitemier jump in their car and bounce along a logging road to the pink flag marking their fourth collection site, about a half-mile downstream.

"I wasn't sure I was going to be the person standing in the stream, but I thought there was a possibility," says Weitemier,

who drew the proverbial short

The you-flavored broth left behind is full of your DNA. It has become part of the larger environment.

Like other scientists in place at the team's three other collection sites, Weitemier will be thigh-deep in the icy-cold stream

thigh-deep in the icy-cold stream for the next hour, taking water samples at regular intervals to see if they can capture any of the DNA released upstream.

"There was a lot of DNA in there—trillions of DNA particles. But that was being diluted into millions of liters of this stream," says Weitemier. "So we might only recover a very small proportion... especially [where] I was sampling at the farthest point from where we put it in."

The samples will be taken back to the Oregon Hatchery Research Center to be filtered. Then the filters will be taken to the Center for Genome Research and Biocomputing at Oregon State University, where Weitemier works. Even if they did capture the synthetic DNA, other issues could arise.

"The test we use to recover them may not be sensitive enough to see them. But we don't know. That's what we're testing," he says.

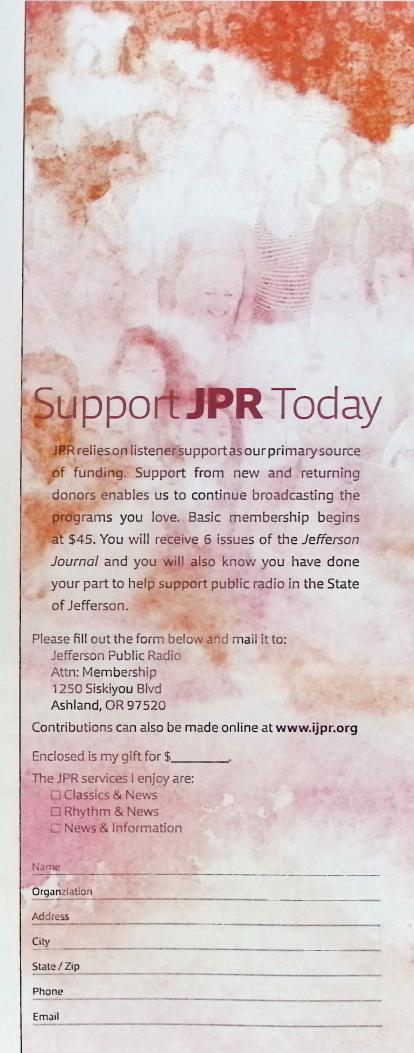
But if all goes as planned here, and OSU is able to detect the DNA, Clements will repeat this experiment throughout Oregon. He'll use the information he gleans from the field tests to figure out how the agency can start using eDNA to monitor and manage fish and wildlife.

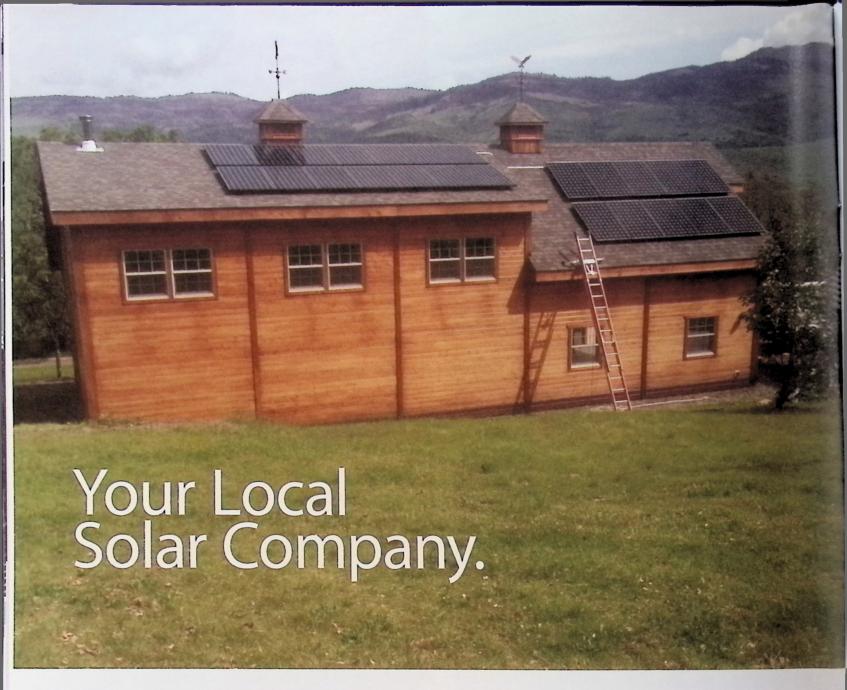
"Scientists always say more data is better, managers always say we need to know now," he says. "So, we anticipate that along the way we'll learn a lot."



Jes Burns is the Southern Oregon reporter for Earthfix, a collaboration of public media organizations in the Pacific Northwest that creates original journalism which helps citizens examine how environmental issues unfolding in their own

backyards intersect with national issues. Earthfix partners include: Oregon Public Broadcasting, Idaho Public Television, KCTS9 Seattle, KUOW Puget Sound Public Radio, Northwest Public Radio and Television, Jefferson Public Radio and KLCC.





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PEPPER TRAIL

The Five Stages Of Flight Delay

It was the most

of air travel.

community I had

felt in many, many

thousands of miles

In December, I found myself, as I so often do, in an airport. Half-way home from a work trip to balmy Puerto Rico, I fetched up in Denver, where the sky was gray and the bleak landscape outside the great windows looked frigid. But it wasn't snowing, and I had plenty of time until my flight home to Oregon. Why worry?

Then, two hours into my layover, some snowflakes started to drift down. Then, some more. Then, the wind started to blow them sideways. The re-circulated airport air began to prickle with anxiety, and strolling travelers started hastening toward

their gates. Lines began forming at the Customer Service desks.

But at my gate, all seemed to be well. Right on time, boarding began. That is—this being a small commuter flight—we all marched down a long unheated corridor toward the door that would send us outside and to our plane. But when we got there,

the doorkeeper looked astonished to see us, and asked where we thought we were flying to.

Why, Medford, of course. They told us to come down here....
What? No, no, the crew for that flight hasn't arrived yet.
Wait here...

After 20 minutes of standing in the cold, we were ordered back to the terminal, where it soon became clear that we weren't going anywhere—and I found myself plunged into the *five stages of flight delay*.

I'm sure you've heard of the "five stages of grief" described by the psychiatrist Elisabeth Kübler-Ross: Denial, Anger, Bargaining, Depression and Acceptance. Here they are, as I experienced them in my flight delay:

Denial. Surely the flight crew will show up. I mean, where could they be? We're still listed as "on time" on the departure board. They're telling us not to leave the gate area. The weather's not that bad. We'll be boarding any minute...and so on.

Anger. (As a good, polite Oregonian, these were delivered inside my head). You mean to tell me you sent us all to board a plane that didn't even have a crew? How is that possible? We need to take off-look, the storm is getting worse. What do you mean, you don't know where the crew is???

Bargaining. Okay, okay, look, just get me on another flight, any other flight. How about to San Francisco?—or Portland?—then to Medford that way? No? On another airline? No? Well then, can you give me a voucher for a hotel? What, not for weather delays?—but the weather was fine when this all start-

ed! Please, please don't make me stand in the Customer Service line-look, it's a hundred people long!

At this point, I noticed an interesting change coming over me. Before the problems began, and even during the "Denial" and "Anger" stages, I was in my typical mode as the Solitary American Traveler. I had my book, my smartphone, my earbuds. To quote Simon and Garfunkel, I was a rock, I was an island. I just wanted to get home, and at first I waged my battle alone.

But to bargain, you have to interact. And the interacting

gradually shifted away from the hapless airline staff to my fellow travelers. We began to form little circles, gathered around phones and iPads, sharing information. We introduced ourselves, and we told each other our troubles:

I'm going to meet my first grandchild. She was born a week early, but she's doing fine.

I left Paris yesterday afternoon—I've been traveling for 24 hours!

After I get to Medford, I still have to drive to Klamath Falls, and I hear the snow is terrible.

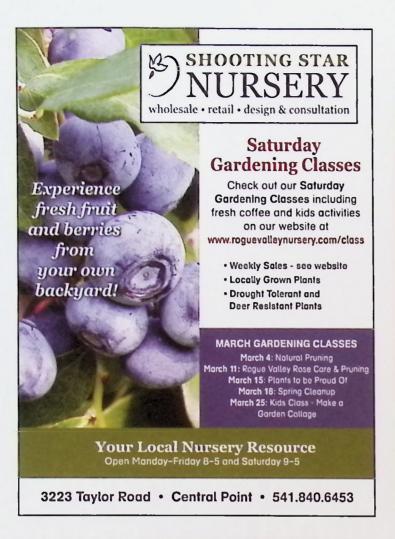
Misery loves company, and we were all miserable. As it sank in that we were well and truly stuck, we stopped competing for seats and began working together to find solutions, share stories, and just commiserate. It was the most community I had felt in many, many thousands of miles of air travel.

There were, of course, two more stages to come: Depression and Acceptance.

Depression arrived about 1 AM, as I wandered the vast terminal, looking for a place to sleep. The Denver airport only has rows of seats divided by metal arms, so it's impossible to stretch out on them. Some desperate souls had upended whole rows of seats and dragged them against the walls to make barricades, behind which they slept on the floor. I finally settled for curling up in a corner. It was another unlooked-for moment of community. Lying on the floor, trying to be invisible, trying to ignore the passers-by, but also somehow stay alert to my suitcase tucked behind me, I had a small, an infinitesimal, taste of what homeless people endure every night, in much less safe and comfortable surroundings than mine.

After a few hours of this, I gave up and entered the final stage of flight delay: Acceptance. I accepted I was not going anywhere, I was not getting any sleep, and I entered a trance-like state of surrender. That is, until about 5 AM, when the cleaning

Continued on page 41









SCOTT DEWING

The War On Truth

The Internet is

and your ally in

the war on truth.

both your enemy

n our brave new post-truth world full of fake news, "alternative facts", and shoddy journalism, it's becoming increasingly difficult for us to know the truth anymore. By "truth" I mean a functional truth, one that helps us make informed and rational decisions in our day-to-day lives.

Functional truth must be both accurate and contextual. It must help us understand how a series of events came to be and why. It must be non-partisan too. If the truth you use to navigate the world is inaccurate, partisan, and doesn't provide context, you will not be living in reality. If you are not living in reality, you have a much higher likelihood of making poor decisions that, in reality, could have dire and lasting consequences to yourself and your fellow citizens. Functional truths are the foundation for making informed and rational decisions.

The pursuit of truth is the primary goal of journalism. Journalists get to the truth through the discipline of verification. Their job is to verify and evaluate the information that they have gathered as well as sort out the context. The more com-

plex the story, the harder this is to do. And while journalists themselves are not objective, the process they follow can and must be if they are to do their job well. It's difficult work.

In a democracy, the primary purpose of journalism is to provide citizens with the informa-

tion they need to be free and self-governing. Without robust and healthy journalism, you cannot have a robust and healthy democracy.

Thomas Jefferson stated it a bit more bluntly: "Were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter."

The state of journalism in America is becoming increasingly dismal. Fewer news outlets are engaged in the discipline of verification. That type of journalism has been replaced by a "journalism of assertion", where a high value is placed on immediacy and volume. Accuracy and context suffer in an environment where every news organization is racing to be the first to report everything.

Or worse, news outlets produce "journalism of affirmation", that is, news reports that cherry-pick and highlight information and viewpoints that affirm their audiences' beliefs. Consume enough of this and you'll be living inside an echo chamber. I see a lot of "journalism of affirmation" being shared on social media where most people have, either intentionally or unintentionally, siloed themselves off amidst like-minded folks.

"Fake news" takes all of this to a whole new level, peddling propaganda and disinformation disguised as real news. The intent is to deceive and manipulate. If you fall for fake news, then you definitely will not be living in reality.

I wish we could rely only on news organizations to daily supply us with the functional truths we need to make informed and rational decisions. But that's not the media landscape we're immersed in. You must be skeptical. You must ask questions such as:

What kind of information am I encountering?

What information is missing?

Who are the sources and why should I believe them?

What evidence is being presented and how was it tested and verified?

The Internet is both your enemy and your ally in the war on truth. It is the medium by which you are daily bombarded with information and disinformation alike. It is also a tool you can

use to verify, substantiate, or otherwise debunk any of that.

During the anti-Trump protests the day following the presidential inauguration, a limousine was set on fire amidst the riots that erupted in Washington, D.C. The image of that black lim-

ousine with orange flames billowing out its smashed windows and the phrase "WE THE PEOPLE" spray-painted down the length of its passenger side in gold paint became an iconic picture of the post-inauguration riots. Major news outlets reported on the event and posted pictures of the limousine. There was no doubt that the event happened.

Two days later, redalertpolitics.com, published a news report with the headline "Limo Torched in DC Protest Belongs to Muslim Immigrant". I saw the posting on my Twitter feed and some of the replies claimed, "This is fake news." I already knew the event itself was not fake, but the source I was reading was a conservative-leaning website mostly practicing "journalism of affirmation".

I looked up the alleged owner, Muhammad Ashraf, in an online busines, database that verified he was indeed the owner of Nationwide Chauffeured Services. I was not, however, able to verify whether or not he was a Muslim immigrant. If that wasn't true then this would be at best, shoddy journalism and at worst, serni-fake news.

I created a Google News Alert for "Muhammad Ashraf". Two days later, I was notified of a follow-up report in the Washington Post that claimed Ashraf was a Muslim who had immigrated to the United States from Pakistan 30 years ago.

Continued on page 41



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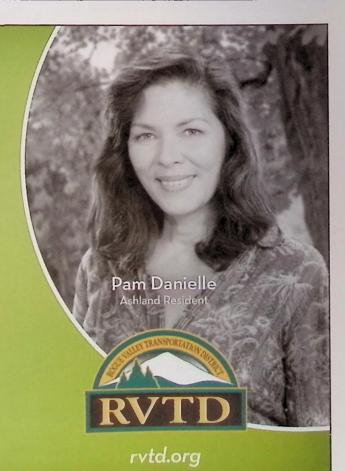
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GEOFF RILEY

In Defense Of Cooking Segments

We will keep the variety

programming, including-

of subject matter that

we've relied upon for

true-the occasional

years in our news

cooking segment.

'm aware that one of the other features of this magazine is a cooking page from *The Splendid Table*, a program we carry on JPR's *Rhythm & News* Service (Sundays, 9 AM). The last issue featured a recipe for Bay Leaf Crème Brulee, which I would like to attempt in my own kitchen, if I can figure out what a turbinado is, and how to get sugar from it.

Let me remove my tongue from my cheek and get to the point: we need things like cooking segments, in the *Journal* and on the air, so that we don't run a steady diet of the same kind of news day after day. And given the mood of our audience, we probably COULD run nothing but segments about the current state of government and politics. I hear loud and clear the concerns of our listeners, and JPR News has every intention of addressing them, both now and down the road.

The uptick in messages from the audience started soon after the election. They run the gamut, from "I'm so glad your independent voice is here in this time," to "I hope you liberal SOBs get your funding cut for being the biased news organiza-

tion you are." I'm paraphrasing here, but not by much. If I had to characterize a general trend in the positive messages, it is a desire for us to keep up the pressure on the Trump administration with a constant drumbeat of segments on the radio about what's going on in Washington.

Two things: first, NPR and our other national program suppliers cover Washington very well, far beyond what we're

capable of here. Second, constant segments on the same subject are likely to drive both radio producers and their listeners barking mad. So we will keep the variety of subject matter that we've relied upon for years in our news programming, including—true—the occasional cooking segment. One recent email complained about a lighter-weight segment we ran on *The Jefferson Exchange* (weekdays, 8–10 AM/PM), suggesting that our precious airtime has higher uses in this moment in history.

Let me suggest back that you keep listening. Because only a few days after we ran the less-political segment, we brought in Matt Taibbi from *Rolling Stone* to talk about his book *Insane Clown President*. The title of the book should tell you volumes about the author's conclusion, and the phone lines from the audience stayed lit while Matt was on the air. I have very clear memories of the run-up to the Iraq War and the early days of the war itself. Our audience clearly needed a news source to address the issues, and a sounding board for opinions to be heard. I'm getting a very similar feeling from listeners about this moment in history.



Some of the suggestions have been quite detailed. A listener in Klamath County sent *The Jefferson Exchange* a five-page

handwritten letter proposing that we survey psychologists and psychiatrists in all 50 state capitals, asking for professional impressions of President Trump, Hillary Clinton, and Bernie Sanders. The scope of such a project is a bit beyond our means, but it did get me thinking about survey and opinion projects that we can handle in our small newsroom.

In the meantime, we'll continue to do what we do, and make adjustments as needed to

roll with the changes of the times. Just since our last issue of the *Journal*, news has broken about the travel ban, "alternative facts," and a Reuters editor instructing reporters to cover the Trump administration as they would and do cover news in places that are hard on journalists, like China and Zimbabwe. Clearly, this is a unique moment in history.

Its uniqueness will continue to be reflected in the offerings of JPR News. But we will also cover the affairs of people and communities in our region, from very hard news to very soft. And that might include the occasional cooking segment. To beat the final life out of the food metaphor: we can only take so much protein. We need a few other nutrients in a well-rounded news diet. Bon appétit.



Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he

Classics & News Service



- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Monday through Friday

5:00am Morning Edition First Concert 7:00am 12:00pm Siskiyou Music Hall All Things Considered 4:00pm 7:00pm Exploring Music 8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition 8:00am First Concert 10:00am Opera 2:00pm Played in Oregon

3:00pm The Best of Car Talk 4:00pm All Things Considered

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*KSOR dial positions for translator communities listed below

KSRG 88.3 FM **ASHLAND**

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

New York Philharmonic 7:00pm State Farm Music Hall

Sunday

Weekend Edition 5:00am Millennium of Music 9:00am Sunday Baroque 10:00am 12:00pm Siskiyou Music Hall

Performance Today Weekend 2:00pm All Things Considered 4:00pm

Chicago Symphony Orchestra 5:00pm 7:00pm Center Stage from Wolf Trap State Farm Music Hall 8:00pm

KOOZ 94.1 FM MYRTLE POINT/COOS BAY

> **KZBY 90.5 FM** COOS BAY

> **KLMF 88.5 FM** KLAMATH FALLS

KNHT 107.3 FM RIO DELL/EUREKA

KLDD 91.9 FM MT. SHASTA

KHEC 91.1 FM CRESCENT CITY

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Big Bend 91.3 FM Brookings 101.7 FM Burney 90.9 FM Camas Valley 88.7 FM Canyonville 91.9 FM Cave Junction 89.5 FM Chiloquin 91.7 FM Coquille 88.1 FM Coos Bay 89.1 FM Etna / Ft. Jones 91.1 FM Gasquet 89.1 FM Gold Beach 91.5 FM Grants Pass 101.5 FM Happy Camp 91.9 FM Lakeview 89.5 FM Langlois, Sixes 91.3 FM LaPine/Beaver Marsh 89.1 FM Lincoln 88.7 FM Mendocino 101.9 FM

Port Orford 90.5 FM

Port Orford/Coquille 91.9 FM Redding 90.9 FM Weed 89.5 FM

The Metropolitan Opera

March 4 - Werther by Jules Massenet

March 11 - La Traviata by Giuseppe Verdi

March 18 - Guillaume Tell by Gioachino Rossini

March 25 - Idomeneo by Wolfgang Amadeus Mozart



Tenor sensation Vittorio Grigolo is the title character, Werther, the young poet who seeks the unattainable love of the beautiful Charlotte, sung by mezzo-soprano Isabel



Tchaikovsky's setting of Pushkin's timeless verse novel, Eugene Onegin, is presented on the Met stage in Deborah Warner's moving production, starring Anna Netrebko as Tatiana and Mariusz Kwiecien and Peter Mattei sharing the title role.

April 1 - Fidelio by Ludwig van Beethoven

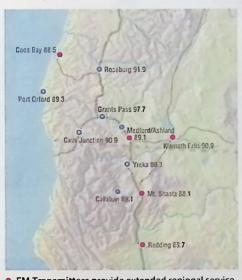
April 8 - Tristan und Isolde by Richard Wagner

April 15 - Aida by Giuseppe Verdi

April 22 - Eugene Onegin by Peter Ilyich Tchaikovsky

April 29 - Der Fliegende Holländer by Richard Wagner

Rhythm & News Service



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

4:00pm All Things Considered 6:00pm World Café

9:00am

3:00pm

8:00pm Undercurrents

Monday through Friday

5:00am Morning Edition

Open Air

(Modulation Fridays 8-10pm)

3:00am World Café

Q

Saturday

5:00am	Weekend Edition
10:00am	Wait Wait Don't Tell Me!
11:00am	The Best of Car Talk
12:00pm	Radiolab
1:00pm	Q the Music
2:00pm	E-Town
3:00pm	Mountain Stage
5:00pm	All Things Considered

12:00am Sunday

6:00pm

8:00pm

9:00pm

10:00pm

5:00am Weekend Edition 9:00am The Splendid Table This American Life 10:00am 11:00am The Moth Radio Hour 12:00pm Jazz Sunday 2:00pm American Routes 4:00pm TED Radio Hour All Things Considered 5:00pm

American Rhythm

The Retro Lounge

Late Night Blues

Undercurrents

Sound Opinions

6:00pm The Folk Show 9:00pm Folk Alley 11:00pm Mountain Stage

1:00am Undercurrents

Stations

KSMF 89.1 FM ASHLAND

KSBA 88.5 FM COOS BAY

KSKF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA

KVYA 91.5 FM CEDARVILLE/ SURPRISE VALLEY

Translators

Callahan/Ft Jones 89.1 FM Cave Junction 90.9 FM

Grants Pass 97.7 FM Port Orford 89.3 FM Roseburg 91.9 FM Yreka 89.3 FM

News & Information Service



Monday through Friday

5:00am **BBC World Service** 7:00am 1A 8:00am The Jefferson Exchange 10:00am The Takeaway 11:00am Here & Now 1:00pm. The World 2:00pm To the Point 3:00pm Fresh Air On Point 4:00pm Fresh Air (repeat) 6:00pm As It Happens 7:00pm 8:00pm The Jefferson Exchange (repeat of 8am broadcast) **BBC World Service** 10:00pm

Saturday

BBC World Service 5:00am WorldLink 7:00am 8:00am Day 6 Freakonomics Radio 9:00am 10:00am Living On Earth Science Friday 11:00am To the Best of Our Knowledge 1:00pm 3:00pm West Coast Live 5:00pm Ask Me Another Selected Shorts 6:00pm 7:00pm **BBC World Service**

Sunday

7:00pm

BBC World Service 5:00am 7:00am Inside Europe 8:00am On The Media 9:00am Ken Rudin's Political Junkie 10:00am Reveal 11:00am TED Radio Hour 12:00pm To the Best of Our Knowledge Marketplace Weekend 2:00pm Milk Street Radio 3:00pm 4:00pm Travel with Rick Steves 5:00pm This American Life 6:00pm Fresh Air Weekend

BBC World Service

Translators Klamath Falls 90.5 FM /91.9 FM

Ashland/Medford 102.3 FM

Stations KSJK AM 1230 TALENT

KAGI AM 930 **GRANTS PASS**

KTBR AM 950 ROSEBURG

KRVM AM 1280 KMJC AM 620 **EUGENE**

KSYC AM 1490 YREKA

MT. SHASTA

KPMO AM 1300 MENDOCINO

BAYSIDE/EUREKA **KJPR AM 1330** SHASTA LAKE CITY/ REDDING

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BERLIOZ: Overture to Béatrice et Bénédict

David LUDWIG: Violin Concerto

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Tracy SILVERMAN: Love Song to the Sun

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TCHAIKOVSKY: Symphony No. 5



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Gabriela Martinez, piano

Jonathan LESHNOFF: Rogue Sparks

WORLD PREMIERE

FALLA: Nights in the Gardens of Spain

RACHMANINOFF: Symphonic Dances





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Rebecca Ringle, mezzo-soprano
Brian Thorsett, tenor
Christopheren Nomura, baritone
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& Rogue Valley Chorale
Ethan GANS-MORSE: How Can You
Own The Sky? - WORLD PREMIERE
BEETHOVEN: Symphony No. 9



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PHOTO COLLAGE CHRISTOPHER BRISCOE PHOTOGRAPHY

The Pains And Pleasures Of Playing Falstaff

ntony Sher met Gregory Doran in 1987 in a Royal Shake-speare Company production of *The Merchant of Venice*. Sher was performing Shylock, while newcomer Doran had a minor role. The two men have been inseparable ever since. While Doran went on to earn acclaim as a director, Sher's career as a classical actor had cast him in all the great Shakespearean roles from Richard III to Prospero. All except Falstaff.

In 2012, Doran was appointed to The Job: Artistic Director of the RSC. Eager to produce *Henry IV*, *Parts 1 and 2*, in the same season, he began scouting the terrain for a Falstaff. He approached Derek Jacobi, who said no. He approached Ian McKellen, who answered with a question: "Why are you looking for Falstaff when you're living with him?"

Doran took the idea home to Sher, who was between runs as a cancer-emaciated Freud in *Hysteria*. Sher's incredulous reaction: "Short, Jewish, gay, South African me, as Shakespeare's gigantically big, rudely hetero, quintessentially English knight?" But he agreed to think about it, and thus began the journey from dithering to determination that Sher chronicles with fascinating, often hilarious candor in his memoir, *Year of the Fat Knight: The Falstaff Diaries*.

Sher prides himself on being a "character actor," one who takes his transformative talent to a part, rather than a "personality actor," who requires the part to come to him. But there was something especially intimidating about Falstaff. Sprawling, noisy, and undisciplined, perhaps he represented Sher's shadow side, all those qualities that his conscious personality-sensitive, cultured, cerebral-had repressed. In fact, Sher's preliminary study of Falstaff's speeches suggested a way into his character: in Part 1, Falstaff vows repeatedly to lay off booze only to deliver a paean to alcohol in Part 2. What if he were played with a serious dependency? Sher himself had recovered from cocaine addiction in his younger years. The contemporary model of substance abuse and denial seemed offer Sher a way to embrace yet maintain a subtle distance from this avatar of the Lord of Misrule. Throughout the long journey of discovery, rehearsal, and performance, Sher keeps returning to the notion that Falstaff can't simply be "a jolly bloke who likes his drink"; he must be more complex, cast a darker shadow.

The memoir takes us from zero to two-part panorama of epic theatre in thirteen months. While Doran launches into rehearsals for *Richard II*, Sher has to spend his evenings as Freud again, but protects his mornings for working on Falstaff. (He admits that for an actor in his sixties, learning lines *is* the monumental feat the public always thinks it is.) He inches along, swinging between a terror of performance and gratitude for the gift of an infinitely layered part. He notes allusions to Falstaff's noble beginnings—a valuable ring from his grandfather; the possibility

that his addiction to sack has eroded an "inbred grandness." Sher has already decided to give the knight an upper-crusty "plummy accent" when Doran happens to ask, "His voice is going to be posher than yours, isn't it?" Yes, Sher thinks, posh and pompous yet vulnerable enough to leave room for a fear of damnation.

Then there's the Fat Suit, getting the belly and the male boobs right, and building the costume over it in a fabric thin enough that the definition doesn't just disappear into "any old padding." Sher worries about the toll its weight might take on his back, particularly with additional armor. The real problem turns out to be how profusely it makes him sweat. There he is, working on the whole fat illusion—growing a bushy beard and trimming it short and wide, adding horizontal eyebrows—while the pounds are melting away, threatening to turn him into a Falstaff with gaunt cheekbones.

As rehearsals progress, the timeline shrinks, and the narrative tension rises. For those of us who continue to wonder how all the disparate pieces of a world-class production finally gel in inscrutable symbiosis, *Year of the Fat Knight* is a riveting read. Like courtroom reporting, it includes Sher's astonishing sketches of the cast. (The man clearly received an extra share of talent in his DNA.) As we look forward to experiencing the two *Henries* in close proximity this season at the Oregon Shakespeare Festival, Sher's insider perspective on their different worlds also suggests useful questions. Is the first part a "Rolls Royce of a play" followed by Shakespeare "treading water"? Or do we move from a classic structure of heroic action to a vision more Chekhovian?

These are questions I won't be grappling with myself, at least not publicly, for this is my final essay on Theatre and the Arts for *The Jefferson Journal*. I've thoroughly enjoyed my run of almost twenty years, and now the time seems right to pass the baton to the impressively qualified and always entertaining Geoff Ridden.

Geoff caught the theatre bug in early childhood performing as a rabbit with a dance troupe in his native England! As an adult, he opted for more gravitas, teaching and writing on theatre at universities in Africa, Europe, and North America. When he moved to Ashland in 2008, he discovered that looking a little like Shakespeare could lead to invitations to impersonate the Bard for OSE Having had the privilege of acting in a range of Shakespeare plays, he comments "I've come to wonder in recent years whether Shylock, Gloucester, and Malvolio have much in common-or whether I myself have only one way of playing older men."



Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is a middle-grade fantasy adventure, *Behind the Waterfall* (www.fuzepublishing.com)

RECORDINGS

DERRAL CAMPBELL

The Blues Is Back

There's a kind of vitality I feel on the coast. It must be the nearness of the sea, something about ions or charged particles. And it extends to music; during a Eureka visit in 1983 I caught the legendary Roomful of Blues at a great venue and immediately began to plan a return to Humboldt County. In the next 20 years I witnessed an explosion of music in the area. The Humboldt Folklife Festival, which began in the '70s, had become a rich and varied institution, and clubs in Eureka, Arcata and Blue Lake were presenting touring pop, funk and blues acts, as well as world music. Patterned on the Old Sacramento Dixieland Jazz Jubilee, the Redwood Coast Dixieland Festival began holding yearly multi-venue productions in 1991. Their non-profit mission donated funds to local senior citizen programs and promotion of music education for youth, which continues today. Soon, Zydeco and blues music became part of the 4-day festival, and swing dance contests became a prime feature. In 1997, a weekend Blues Tent with Pinetop Perkins and Clarence "Gatemouth" Brown was such a hit that "Blues By the Bay" was spun off that same year, and became a two-day destination fest for a decade and a half.

As has happened to so many other blues festivals, the economics didn't add up, and it's been a few years since the last Blues By the Bay. The Redwood Coast Music Festival has continued to include blues in its roster every year, and this year a major comeback for the blues is bringing me back to the coast again.

By 1986 I had returned to Humboldt State University, inspired by their blues radio programming, and have been a blues DJ ever since. Thirty years of messing around with the blues has brought a lot of music my way, both recorded and live, and I confess to having some favorites I've enjoyed over the decades. And this year they've booked almost all of them on the coast!

While musical diversity in their bookings has lined up a lot of variety, two nights of a blues-specific venue really mark a welcome swing back to the blues. Friday, March 31, is loaded with talent at the venerable Eureka Municipal Auditorium, at the PG&E Blues Legends show from 5 to 11 pm, starting with Sacramento's Two Tone Steiny and the Cadillacs. This is high energy, west coast blues led by veteran harmonica/vocalist Mark Steinmetz.

Nathan James and the Rhythm Scratchers follow, and here's one guitar player who truly lights things up. Accomplished in several blues stylings, from ragtime to Piedmont to Memphis to Chicago, he's earned the respect of some of the best in the business. And while James excels at electric guitars of the Fender or Epiphone persuasion, he also makes his own, incorporating a washboard with an axe handle and three strings to make the Tri-Tar. In speaking with Nathan recently, he noted that he's "ex-



Two Tone Steiny and the Cadillacs

tremely honored to play the Redwood Coast Music Fest with my band the Rhythm Scratchers and also with the James Harman band. I'm sure we will have our friend Carl 'Sonny' Leyland play with us. One act I'm really looking forward to seeing is Cajun Fiddle Legend Michael Doucet because I recently picked up the violin and have been trying to learn some old cajun and old country tunes!"

Keyboardist Carl "Sonny" Leyland has also mastered many styles of music, from ragtime and early jazz to boogie woogie to rockabilly. The British-born piano pounder moved to New Orleans in 1988, and later toured with Anson Funderburgh and the Rockets as well as Big Sandy and the Fly-Rite Boys.

Nathan and the Rhythm Scratchers are also part of blues harp legend James Harman's band, The Bamboo Porch Revue, which follows the Rhythm Scratchers at the Muni for another trip to the deep well of the blues. Harman's history runs from his native Alabama, through Chicago, New York, Miami and New Orleans. He settled in southern California in 1970 and has released 33 albums. Nathan has been his guitar player since 1997 (when he was 19), and the musical stew they brew is both hip and hypnotic.

Closing the Friday blues blowout is one of the finest blues guitarists of all time, Duke Robillard. First achieving prominence in 1967 as one of the founders of Rhode Island's Roomful of Blues, he's gone on to tour the world and thrill thousands with some of the most scintillating string work ever heard.

The "Blues Weekend" aspect continues at two venues on Saturday, April 1: At the historic Eureka Theater, it's "Roots & Blues" from 10:30am to midnight, and from 5pm to midnight at the Municipal Auditorium, the "Saturday Blues Headliners Show" is another can't-miss cavalcade of cool. Fiddler Tom Rigney's band Flambeau includes Carolyn Dahl on piano and the excellent guitarist Danny Caron; they'll be joined by Cajun fiddling great Michael Doucet of BeauSoleil. Flambeau has received three Grammy nominations for their recent collaboration with Doucet. The Kenny Neal Family Band is also on the roster Saturday night. This Baton Rouge swamp blues mainstay has two brothers and a nephew in the band, and his many awards and recognitions were earned by the compelling power of his music, from the heart. He's been nominated for a Grammy this year as well, for best contemporary blues album.

Continued on page 41

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DON KAHLE

Alarmed By Encroaching Precision

et's get alarmed about something that seems not the least bit political — except, of course, eventually it is. Something we've always valued is slowly overturning many things we've always valued more.

Call it encroaching precision.

Our first problem is that precision cannot always be equated with accuracy, just as facts do not always reveal what's true. There's an argument to be made for "alternative facts" – assuming they are also correct and relevant – but I promised to steer us clear of politics.

Steering will come up again, so watch for it.

If I tell you that three out of five newspaper readers want the weather map on Page One, you might believe me. But if I asserted that it's really 59.37 percent of readers, now you assume I've studied the issue deeply, even if I haven't. The precision in the assertion is easily mistaken for accuracy — and so, believability.

Very few things that are actually true are knowable to two decimal points, at least to most humans. And that's the second problem we face with increasing precision.

Sharing has become too easy. Forget Facebook and fake news — too political. In the analog world, artists knew how to get paid for their work. If you wanted to hear or see them, you had to go where they were and pay to be there.

Fans bought recordings to either relive the moment when they attended the concert or to imagine what being there must have been like. Excepting The Grateful Dead and a few other outliers, recordings were controlled by the artists or their agents.

Nobody worried too much about bootleg cassette recordings, because they weren't very good copies. And copies of copies were dreadful. The technology was self-limiting. But digital copies have no such limitations. Exact digital copies can spread exponentially faster than analog approximations. And the original source may have been nothing more than an iPhone in the audience.

As video distribution expands, other performers are likewise worried about protecting their livelihoods. Phones can be checked at the door, but wearable and increasingly miniaturized devices will overtake those limits. Once holographic virtual reality takes hold, you and I may have difficulty discerning what's real and what's a copy.

Virtual reality programmers are already learning that they shouldn't put the image of a chair into an imaginary room, because VR viewers cannot resist the urge to sit down. When they

tumble backwards onto the floor, their VR helmet can't help them.

Computers have their limits, but the most frightening problem is when they don't. We're well informed about the progress being made toward driverless cars and their promise to greatly reduce collisions that regularly occur on our roadways.

Computers have their limits, but the most frightening problem is when they don't.

We're hearing much less about how these automated devices will choose between multiple unavoidable collisions. Massachusetts Institute of Technology has built what they call a Moral Machine to

demonstrate the life-or-death algorithms being added to the socalled smart car technology.

For instance, if debris falls from a bridge and blocks the car's lane, should it swerve left and collide with a school bus or swerve right and hit a crowd of pedestrians? Unlike humans, these machines can tabulate the potential for loss of life for each option in a millisecond, and respond accordingly.

That sounds like a comfort, until you consider there may be a third option. Optimizing human lives sounds like a wonderful goal for MIT and car-computer programmers, but what if the optimized outcome is for the car to do nothing, thus hitting the debris and killing the vehicle's inhabitants?

That sounds right from a cost-benefit analysis, but then a different question follows. Who will accept a ride in that driverless car? If people refuse to use driverless cars, what good can the technology do?

It's getting late to be asking such questions, but this is the ride we're on. Will we allow algorithms to be written that could determine our individual fates? If refusing those algorithms feels inhumane, then we're faced with a terribly precise question. What exactly are we to make of ourselves, analogically speaking?



Don Kahle (fridays@dksez.com) writes a column each Friday for *The Register-Guard* and blogs.



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ALLISON AUBREY

A Pinworm Medication Is Being Tested As A Potential Anti-Cancer Drug

ancer researchers are testing whether a generic drug that has been used for more than 40 years to treat parasitic infections may also help fight cancer.

The tests of mebendazole are part of a growing effort to take a fresh look at old medicines to see if they can be repurposed for new uses. I first learned about mebendazole several years back when my son came home from camp with a gross but common infection: pinworms.

My pediatrician prescribed two doses of mebendazole, and two weeks later the infection was gone.

Flash-forward a couple of years, and I was surprised to find on clinicaltrials.gov, the federal database of medical trials, that mebendazole was being investigated as a potential cancer drug. Curious, I contacted Gregory Riggins, a cancer researcher at Johns Hopkins University who is testing the safety of mebendazole as a potential cancer treatment. He invited me to his lab in Baltimore.

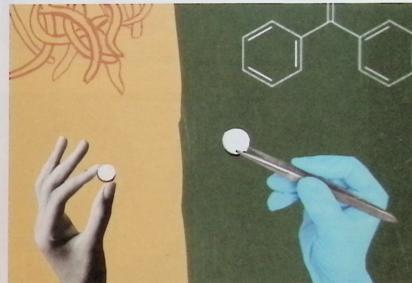
Riggins took me inside and showed me cages of cancer research mice. A few years back, he said, his idea to test mebendazole started here. Some of the lab animals got infected with pinworms, the same parasite my son had. The veterinarian at Johns Hopkins treated the whole colony of mice with an animal version of mebendazole.

The drug staved off the parasite, but it also did something surprising. Before the mice were treated for pinworms, Riggins and his team had implanted cancer cells into the animals' brains. But after the mice got the pinworm drug, the cancers never developed. "Our medulloblastoma stopped growing," Riggins says. He found out that other researchers were conducting animal studies to see if the drug had effects on lung cancer and melanoma.

So he got funding to do two Phase 1 studies to test whether mebendazole is safe to use in brain cancer patients, one in children and another in adults. So far the drug appears to be safe and well tolerated by patients, Riggins says. That would be expected, given that it has been used for decades around the world to treat pinworms.

"Based on the preclinical studies it looks like it has promise," says Tracy Batchelor, director of the division of neuro-on-cology at Massachusetts General Hospital, who is not involved in the research. "The next step is to look for a benefit in a Phase 2 trial." That would test whether mebendazole has any effect on cancer in people. Riggins hopes to conduct that sort of trial in adult brain cancer patients.

At a time when it can cost a billion dollars to develop a new drug, the idea of repurposing existing drugs is appealing, ac-



STREETER

cording to Bruce Bloom. He's the president and chief science officer of Cures Within Reach, which has helped to fund Riggins' research.

Bloom points to research on metformin, a diabetes drug that's being looked at as a potential treatment for a dozen different kinds of cancer and also tuberculosis. A common blood pressure drug, propranolol, is also being studied.

"It's not likely that mebendazole or any other single repurposed drug is ever going to cure cancer," Bloom says. But he envisions the possibility that combinations of repurposed drugs might help the body to manage cancer.

Any use of mebendazole as a cancer drug would be years away, if it proves to work at all. Most drugs that emerge from Phase 1 trials never deliver the hoped-for benefits.

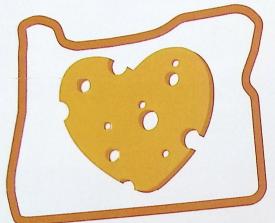
And in an odd twist to a complicated story, the cost of mebendazole in the U.S. has skyrocketed in recent years. Though it remains very affordable in most countries, the wholesale cost of a 100 mg tablet in the U.S. has risen from \$4.50 in 2011 to \$369 in 2016, according to Truven Health Analytics.

The dynamics that led to the price hike were in play before interest rose in the drug as a potential cancer treatment, analysts say. In 2013, Amedra Pharmaceuticals bought marketing rights to mebendazole from Teva Pharmaceuticals. It already owned rights to another key generic antiparasitic drug, albendazole.

"At that point, anyone who has had a high school or undergraduate economics course would be able to explain the price

Continued on page 35

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JPR Jefferson Public Radio hike," says Joey Mattingly, an assistant professor in the department of pharmacy practice and science at the University of Maryland School of Pharmacy who studies generic drug pricing.

That leaves people with pinworm infections with the choice of two expensive prescription medications or cheaper over-thecounter options.

"Pinworms are exceedingly common," says Rachel Orscheln, an assistant professor of pediatric infectious diseases at Washington University and St. Louis Children's Hospital. The CDC estimates 40 million people are infected in the U.S. annually. Orscheln says the people most likely to be infected are children and people who are living in group settings such as nursing

"There are certain cases where we do need to prescribe this medication," says Orscheln. But at the higher price, she says, "I'm very disinclined to prescribe [it]." She says over-the-counter drugs such as Pin-X or pyrantel, can work just as well in children, so "I'm very likely to steer people in that direction."



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on Morning Edition and All Things Considered. She's also a contributor to the PBS NewsHour.

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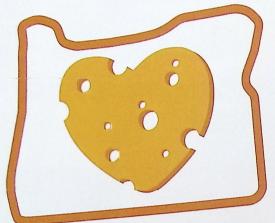


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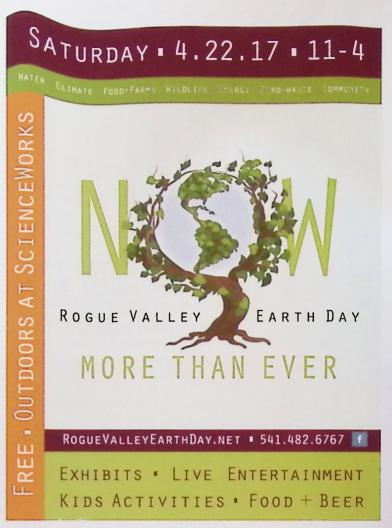


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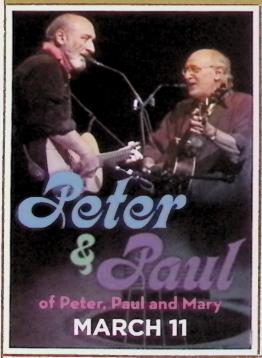


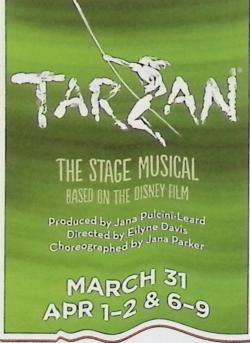
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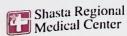
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APRIL FULTON

Save The Monkeys, Save The Trees, Sell The Chocolate

ika Peck, a conservation ecologist at England's University of Sussex, was frustrated. He'd been researching and publishing papers for years on the near-extinction of the Ecuadoran brown-headed spider monkey, and not much was happening to change the primate's extremely threatened status.

Not much, that is, until he started connecting the monkeys to gourmet chocolate.

Both monkeys and cacao flourish in the Chocóan rain forests of northwestern Ecuador (el Chocó), part of a rain forest network that runs along the Pacific Coast, from Panama to Peru. El Chocó is home to about two-thirds of the brown-headed spider monkey population, but that population is dwindling. The environmental group Rainforest Trust estimates that there are only about 250 brown-headed spider monkeys left on the planet, making them among the most endangered primates ever recorded.

That's because locals in this remote region, trying to earn a living over the past few decades, cut down the trees for lumber that the spider monkeys relied on for shelter and food. And subsistence farmers routinely cut wide swaths through the forest to plant cacao. The monkeys, who live most of their lives in the high canopy of the rain forest, became more vulnerable to predators, including humans, who hunt these fruit-eaters for their meat.

Most of the people living in and around the Washu region of el Chocó subsist on cacao farming. "Their main product is chocolate," Peck says. "You can't believe how hard they work and how much they get for it. That's the biggest reason they clear the rain forest."

What they got for it, at least back in 2005, when Peck and his colleagues launched a primate research network in the region, was actually very little. Although the cacao they grew was the sought-after arriba variety, a unique floral-smelling bean grown only in Ecuador, it was mixed with cacao of poorer quality and eventually turned into what we might politely call industrial chocolate. (We're talking the stuff of cheap Halloween and Easter candy.)

Peck realized he needed to convince the farmers to stop cutting down the trees to save what was left of the spider monkeys. "The deal was, 'Don't chop down the forest and we'll give you a better price and ecologically minded buyers for your chocolate," Peck recalls.

After some serious chocolate-farming research, Peck found Samuel von Rutte, a Swiss native who moved to Ecuador decades ago to become a cacao farmer. Von Rutte runs a cacao farm in Quevedo, in central Ecuador, and is renowned for his



Washu chocolate is made from cacao arriba, a sought-after variety of cacao harvested in Ecuador.

expertise in drying and fermenting cacao. After evaluating the Washu chocolate, he realized it could be developed into high-quality product. And if better farming practices were adopted, the chocolate could be marketed to more environmentally minded buyers. Von Rutte led training sessions for the family cacao farmers in the Washu region and bought some of the first beans, Peck says.

As Von Rutte was helping cacao farmers get better prices for their beans, Peck and his colleagues were working to increase interest in conservation, training local parabiologists (field researchers without advanced degrees trained to collect data) and running education programs.

For both farmers and monkeys, it's starting to pay off. A small group of farmers working with Peck's Proyecto Washu conservation team produced about five tons of cacao last year, says Peck's colleague, Nathaly Sylvana Urbina Bermudez, a native of Colombia. The farmers used to get about \$1 per kilo, but now they are guaranteed \$3.50 per kilo for the next three years, thanks to a deal between the conservation group and the French fair-trade chocolatier Bouga CacaO. Bouga takes the semi-finished chocolate and turns it into fine chocolate products.

NPR was able to get some of the 75 percent organic chocolate negro (dark organic chocolate) produced by Peck's conservation group. It sells for about \$3 a bar and its packaging features an artist's rendering of the brown-headed spider monkey. The chocolate has a clean, mildly floral bite, with a slightly bitter aftertaste. A couple of squares would make a good after-dinner treat. It's not yet easy to buy, but the team is working on that, Peck says.

Continued on page 39

Schratig

45 YEARS of

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Ashland Food Co-op

Open daily 7AM-9PM 237 N. First St. Ashland, OR www.ashlandfood.coop Meanwhile, the change in the Washu region is real. Whereas the farmers used to talk only of the poor price they received, they now swap success stories.

"They're kind of becoming experts in cacao. They have conversations about their quality. ... They used to do it just to live," says Urbina, who has lived and worked in the region for the past two years. "Now they can teach and they are experimenting," she adds.

And the monkeys?

Peck and his colleagues established a conservation lab in an area called the Tesoro Escondido Spider Monkey Reserve. As of this past June, the reserve had purchased 1,100 hectares of forest to preserve. Thanks to data from animal cams they have set up around the area and drones monitoring the farms, the scientists are optimistic about the monkeys' future.

"The chocolate is high quality," Peck says. "And its sale would support the conservation work of the Washu Project, once they have established a more solid commercial link for sales."

The team may even venture into emerging markets for its chocolate.

"There is not a shade-grown component as yet, but that is something we would like to trial," says Peck.

Shade-grown cacao is a radically different operation. It can yield less cacao than from open fields, so it can be a tough sell to farmers. But it is more resilient to drastic weather conditions – the shade retains moisture and reduces weeds. And it leaves more trees standing for monkeys, birds and other animals, according to a 2012 study in Conservation Letters, a journal of

the Society for Conservation Biology. Perhaps most important to farmers, shade-grown cacao may also fetch a higher price.

There are other benefits to raising awareness about the connection between human and monkey habitats. As the rain forest sustains the primates, the primates also sustain the forest, Peck says.

Spider monkeys in particular are important seed-spreaders in lowland forests like the Chocó. A study published this summer in the International Journal of Tropical Biology and Conservation looked at two different rain forest areas and found evidence suggesting that an area with more primates has richer and denser saplings.

"Maintaining intact wildlife populations, with special emphasis on primates due to their vulnerability and wide-ranging movements, appears to be necessary to maintain plant diversity in these forests," the study says.

Saving the monkeys, preserving the rain forest, and securing a good price for high-quality, eco-friendly chocolate? That seems like a recipe for a sweet victory.



Allison Aubrey is a correspondent for NPR News, where her stories can be heard on Morning Edition and All Things Considered. She's also a contributor to the PBS NewsHour.

c12017 National Public Radio, Inc. NPR news report titled "Save The Monkeys, Save The Trees, Sell The Chocolate" by April Fulton was originally published on npr.org on January 30, 2017, and is used with the permission of NPR. Any unauthorized duplication is strictly prohibited.

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Penne With Smoked Trout, Cream And Asparagus

oist chunks of smoked fish, nubs of tender asparagus and handfuls of fresh herbs come together in this pasta that sings of spring. All you have to do is assemble the ingredients, boil the pasta and toss everything together in what is essentially an uncooked sauce, leaving you plenty of time with mom before dinner.

Cook to Cook: Look for sturdy pieces of smoked fish that you can flake such as trout, bluefish, whitefish or salmon. Do not use lox-style salmon that is already cut into slices. The pieces need to be sturdy enough to hold up to a good tossing with the pasta.

Best prepared and eaten immediately.

Ingredients

1 pound penne pasta

½ pound asparagus, cut into 2-inch pieces, tough ends discarded

Extra-virgin olive oil

6 large garlic cloves, finely chopped

L cup heavy cream

½ pound smoked trout or other sturdy smoked fish (see Cook to Cook), broken into bite-size pieces

1 tightly packed cup of mixed fresh herbs like dill, basil, tarragon, chives, mint and thyme (any combination will work), roughly chopped, plus ¼ cup more for garnish

Grated zest of 1 large lemon, plus lemon juice as needed Salt and freshly ground black pepper

Instructions

- 1. Bring 6 quarts of heavily salted water to a boil in an 8-quart pot.
- 2. Drop the pasta into the boiling water. Add the asparagus 1 minute before the pasta is done (check the box for timing). Once the pasta is tender but still has a little bite (al dente), scoop up ½ cup of the pasta water and set aside. Immediately drain the pasta and asparagus in a colander.
- 3. Return the empty pasta pot to the burner and reduce the heat to medium-low. Film the pot with olive oil and add the garlic, sauteing until just fragrant, about 30 seconds. Add the cooked pasta and asparagus and the cream, and toss until blended over the heat, about 10 seconds.
- 4. Add the smoked fish, 1 cup of the fresh herbs, and the grated zest and gently toss. Add small amounts of hot pasta water if more sauce is needed. Taste and season with salt, pepper and a squeeze of lemon juice to brighten it.

Serve in individual bowls with a garnish of additional fresh herbs on top.



Sally Swift is co-creator and Managing Producer of *The Splendid Table* heard on JPR's *Rhythm and News Service* Sundays at 9am.

PHOTO: JENNIFER SIMONSON

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You'll find our Spring Catalog at the OLLI website

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail.

As It Was airs Monday through Friday on JPR's Classics & News service at 9:30am and 1:00pm; on the News & Information service at 9:57am and 9:57pm following the Jefferson Exchange.

Professor Launches Rogue Valley Symphony In 1967

By Charles Ter Bush

n November 16, 1967, the Medford Mid High School auditorium rang with the music of Schubert, Bach, Bizet and Tchaikovsky, performed by the brand-new Rogue Valley Symphony.

The conductor, violin professor Frederick Palmer, had only recently arrived at Southern Oregon State College, now Southern Oregon University. The college provided rehearsal space, sheet music and college credit for student musicians, and financial support came from the Oregon Arts Commission and Rogue Valley patrons.

The symphony repeated the concert in Grants Pass and Ashland, where the *Ashland Daily Tidings* raved "there seems a happy future ahead for the newly formed orchestra."

The symphony has grown to a fully professional orchestra of about 80 members. It offers a five-concert season featuring a parade of well-known soloists and a holiday concert.

The current conductor, Martin Majkut, offers informative and humorous pre-concert talks.

With continuing strong support, including a 2016 grant from the Oregon Cultural Trust, the symphony will celebrate its 50th Anniversary Season in 2017 at a time when orchestras in major cities have suffered financial reverses and labor strife.

Sources: Kerr, Molly W. "Pass the Baton." Southern Oregon Heritage, vol. 2, no. 4, 1997, pp. 28-33; "Symphony Committee Talks Finances." Ashland Tidings, 16 Nov. 1967; Wilkinson, Carlton. "What is Killing the Orchestras of the United States." The Street, The Street Inc., 1 Nov. 2013, https://www.thestreet.com/story/12091993/1/what-is-killing-the-orchestras-of-the-united-states.html. Accessed 28 Dec. 2016; "First Concert Pleases Audience." Medford Mail Tribune, 17 Nov. 1967; "Cultural Trust awards \$2.9 million to Oregon cultural organizations, RVS." Rogue Valley Symphony, Rogue Valley Symphony, 25 Aug. 2016, rvsymphony.org/news/rv-symphony-in-the-news/. Accessed 28 Dec. 2016.

Soldiers' "Fake News" Spreads Across Country

By Todd Kepple

ome soldiers at Fort Klamath in the winter of 1867 relieved their boredom by producing a humble, hand-written newspaper they called *The Growler*. One of its stories made national news.

The story said an earthquake struck with force at daybreak on Jan. 8, 1867, throwing men to the floor and cracking cabin timbers. Dogs howled, Indians yelled, and trees swayed violently. No lives were lost, the newspaper said, even though the sutler's store was thrown 20 feet.

The Growler said a column of dark smoke rising over the distant Klamath Marsh prompted fears that a new volcano was erupting, and soldiers were dispatched to investigate.

The *Oregon Sentinel* in Jacksonville reprinted the article, which was picked up by newspapers from coast to coast.

An official Army investigation revealed the story was fiction written by a private.

The editor of *The Growler* was Orson Avery Stearns, who would eventually become one of the leading pioneer settlers and citizens of Klamath County. Even as late as 1914, Stearns said he was still receiving inquiries from unknowing scientists about the great quake of 1867.

Source: Stone, Buena C. "Old Fort Klamath." *Oregonian*, 17 Jan. 1867 [Portland, Ore.], p. 33+.

POETRY

PETER WARSHAW

Morning Glory

Open my petals for this one day, almighty sun, open me, a small blue morning glory. Sun, rise hot today, send a famished bee to kiss my dusty throat, my urgency.

Engorge my petals, blue as heaven thy resting place, bluer still, benefactor, warm my day for I have no other, embolden me to shamelessness. O sun, send a ravishing bee this way, young and strong from its hungry hive. Grant me this, I ask no more.

WARREN CARLSON

Village

On a dark winter night,
In a village without lights,
People pass each other,
So accustomed to their neighbor's
Way of walking, that they call out
Softly by name; Salaam, Salaam.

Illusion

The women here can veil their eyes
A trick of their nature that shields them
With a wary horse look that breaks
Yet to be spoken words.

INES DIEZ

Wrong Time

Fixated on that wrong timing when you shook the cold mind-over-heart coat off your shoulders casting me away.

I keep on seeing you at events your name appears in links for no reason curdling the wild milk of my sore. I wonder if the universe is winking at us playing the role of a trickster.

A lot has gone by since, Johnny's divorced Leonard has died in his sleep and the crack that let your light in is springing open.

I wonder if we will ever go back to that point, me, mute on the bench of a park, you, leaving with no farewell, complete the circle now saying goodbye once more our arms hugging in a last embrace.

Peter Warshaw's poems have appeared in *Poetry Salzburg Review, Commonweal, Sewanee Review, Science Editor*, and *Hesperides*. A longtime librarian, he is now retired.

Warren Carlson grew up in Hanover, New Hampshire, graduated from the University of California-Santa Barbara, and lived in Ashland from 1972 to 1994 and occasionally thereafter. He has worked as a teacher, carpenter, cowboy, ski instructor, tour guide, fireman, and Peace Corps volunteer. He is the author of eight produced plays, including one based on his Peace Corps experience in Azerbaijan that was produced at the Metta Theatre in Taos, New Mexico.

Ines Diez grew up in a small village in Spain, where she helped with her family's farm and was the first person in her village to get a college degree. Love brought her to the Unites

States, where she has raised two daughters. She works in education, teaches Spanish privately, and gardens. Her work has appeared in several book collaborations, including Peace House's *Peace Poems* and *Sudden Meteors*, a collection by members of the Oregon Poetry Association's Rogue Valley chapter.

Writers may submit original poetry for publication in *Jefferson Journal*. Email 3–6 poems, a brief bio, and your mailing address in one attachment to jeffmopoetry@gmail.com, or send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

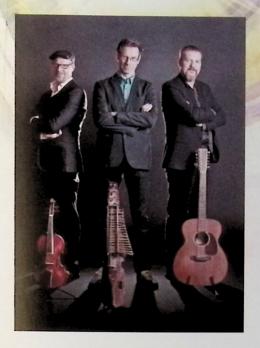
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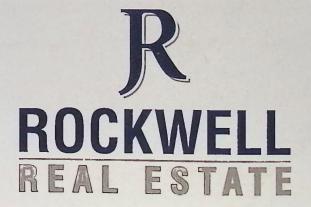
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